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The Pencil on Paper
Descriptive Works
of
Gilbert & George
the sculptors

1970

ART FOR ALL 12 FOURNIER STREET LONDON E1 Tel. 01 247 0161

*Please accept this Booklet
with the compliments of*

“KONRAD FISCHER GALLERY”

*It is our wish
that the reader should
come to regard this booklet
as an insight into
an understanding of our drawings
as an explanation
of our living art life
On completion of this booklet
it came strongly to us
that our work on it
had resulted in a sculpture*

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pencil on paper descriptive works

WE are fascinated by the magic of the line of the pencil and the potential life of that paper which can be so real and good it leaves behind the photograph in drawing the camera is now an absurd unreal pencil which can draw only a photograph is so exclusive as children we were totally un-shy of the power of the pencil

from when we first wrote our names we drew on in time writing a name drawing a thing person or something until art took the pencil from our hand and so from our mind and art talent art for all showed us how to bring back the pencil ability availing us of new power of ourselves of greater out-put of feeling new sensitivities comment content beauty reason and simplicity at our pencil point this fundamental pencil as a descriptive drawer has been unheard in art for long enough the specialist eye for the pencils strength will return to us bringing this great intelligence of the line and the surface man signifying the pencil and the surface the world a very big drawing for everyone that smooth or rough textured surface of no colour or use at all has for the artist

become an impossibly difficult situation or a tired thing to do the air between the drawer and the sheet being a reality that we cannot resist this seeming void is a place for all thinking and feeling the real sense and meaning of drawing has fallen into abuse degenerated into aesthetics of scribbling eg the blank sheet signed the playing on paper the gestural drawn pieces of anything physical changing of the surface by use of splashes dirt and weather time and a host of other misguided personal tricks come with us into the new thought in describing everything very normally as with your best eyes with a quality viewer seeing and understanding at the same drawn moment a tree — a tree a house — a house a real person — a real person everything

absolutely good and right art with you at all times and every situation the new availability of the drawn picture as the new surprise language for us it is most daring and rewarding to regard ourselves complete unchanging ideal undying in pencil on paper to the true scale of lifesize living height black and white and occupying only two of the dimensions George by Gilbert and Gilbert by George an unrelaxed but dead surface yet providing a constant commentary on the viewers being a mirror a story changing with you for you and even against your wishes day by day year after year for ever if you can see for instance here where we are walking a little already the drawing begins Gilberts eyes going straight ahead Georges head a little bent left foot out



Plate I 16ft. 9 $\frac{3}{4}$ in. x 8ft. 1 $\frac{1}{2}$ in.



Plate II 16½ in. x 23½ in.



Plate III 10 ft. x 8 ft. 10½ in.



Plate IV 6ft. 5in. x 5ft.

right foot out on the sunny june turf a surface already used by us as if a drawing a covering of dense summer trees a largely unoccupied area of park divided nearly half and half according to the golden rule the foreground joined to the background with a belt of shadowed tree trunks the hand of man has put a lamp standard in this setting we can see an anonymous seated figure then to the right of the centre comes George and Gilbert frozen into their representation of themselves in our own words "Gilbert and George the sculptors are walking along a new road they left their little studio with its tools and brushes taking with them only a little music gentle smiles on their faces and the most serious intentions in the world" look only at the drawing for the

meaning of its truth look again to George by
Gilbert and Gilbert by George and here are
some spoken words strongly bound to the
piece "I thought we were going to interview
hmmmm my name is pencil and this is my
friend paper you did a knockout tie ahh very
me what about Mark on the other side
hahahahahahahahaha Mr and Mrs Michael
Moynihan youve never had so few teeth you
look so sad no you you look sad I dont look at
all sad I just look myself really a bowl of
custard completely a table leg I think they are
very good a perfect pair so sophisticated you
didnt put my spot in did you which spot I have
one here and one here I hadnt seen it but you
look quite good ahh very very beautiful really
excellent it really is a very good piece very

decadent incredible my eyes are very strong
really look coming out of the paper at you and
mine just behind the paper hahahahahahaha
dont laugh small spot between your teeth is
very good I really think thats very black really
buck rabbit mine is even quite smoky you
really know its a smoker quite sad very serious
murderous it has a lot to do with the murders
really brilliant I think a totally brilliant piece
we are really agreed on that I think on what on
their brilliance fantastic we have never done
so good a piece no never Ive never seen any-
thing like it all my life all my life your suit
thats quite good splendid suit rolling around
all over the page I do like a diagonal suit you
can see I have a winter suit on yes very heavy
very woolly even your tie but you look very

English do you think so not German they are really awful looking through the paper just behind the paper this is a very plastic one very very 3D the portraits speak so much so much we dont have to say anything I like the structure here going in coming back out again marvellous form we must have new forms they are very important if you dont have it it is better to do without" relaxing drawing shows us set in a relaxing sculpture on a soho roof top the background divided by a diagonal line setting back the crowded buildings of london behind a sloping really hot tarred roof area framing an atmosphere of incredible life an area of thought we entitled spring snow and now to the sculptors seen here in classically relaxed poses conscious of their pleasure of being only

there much is represented in their facial expressions hairstyles casual clothes easeful smoking naive laughter slighty windswept unusual collar-arrangement the wholeness of this drawn picture gives a clear account of ourselves set in time and we are personally still in the drawing on concluding this essay some general thoughts come to our mind like that in itself for us drawing is really nothing the important thing being us as the art-piece involving balances of living thinking being sculpting moving looking feeling responding and putting in the traditional sense as much of ourselves as possible into our being-viewing world for all the suits which we wear are symbols of our constant seeking for ways to bring about our renaissance of the person

capable of contrasting his being with his
fellow-men look freshly at all suits hairstyles
attitudes and sensibilities that exist all are
drawing in some way and are speaking to us
of something special despite apparent same-
ness there are art-measures and the right for
a drawing to exist is brought about with
delicate balances of viewing in a time.

the end



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DELICATE
BALANCES OF
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Descriptive Works

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